

The Mirror

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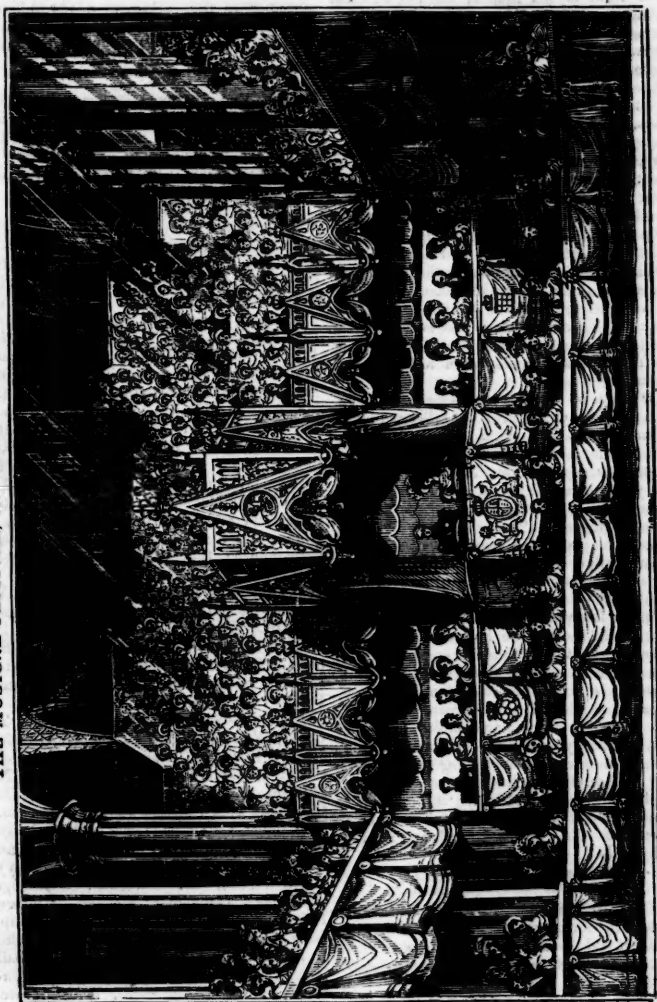
LITERATURE, AMUSEMENT, AND INSTRUCTION.

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[PRICE 2d.

THE MUSICAL FESTIVAL, IN WESTMINSTER ABBEY.



THE ROYAL BOX.

THE ROYAL MUSICAL FESTIVAL, IN WESTMINSTER ABBEY.

(Continued from page 4.)

We shall be expected to say something of the royal occupants of the pavilion-like Box, figured on the subjoined page. "The King and Queen occupied the central recess. On the right of his Majesty sat the Princess Augusta, and the Prince Duke of Saxe Meiningen on the left of the Queen. Behind were the lords and officers in waiting. The guests and train of both their Majesties filled the stalls at each side, and on the platform beneath stood bishops and councillors, ambassadors and distinguished foreigners, officers and dignitaries. The King wore an admiral's uniform; the Queen a morning dress, the plainest of the assembly; the Duke of Saxe Meiningen an Austrian uniform. The uniforms of Russia, Prussia, France, and England were mingled on the platform with the gowns and robes of the prelates; and then, as far as the eye could sweep, as much variety of colour as female taste and fancy could be divided into, and as much of female beauty as was ever gathered under one roof; the ladies being throughout as nine to one in proportion to the gentlemen."

"It was on all sides exceedingly fine. In the galleries you beheld beneath each arch, which sprang from pillar to pillar and back up to the corresponding antique window, seemingly separate coteries of the fair and the young in all the gayest colours of fashionable dress: the area was equally attractive beneath the eye. Towards one end, the orchestra ranged up tier upon tier, as we have mentioned, coming to its climax in the lofty organ, was yet crowned, as it were, with that fine pictured window, which in sympathy with the harmony of sweet sound, shed down a mild, full flood of the harmony of sweetest colours—and finally, the other end rose above the golden tracery and pinnacles of the royal oratory, the still finer coronal of the abbey organ, through which the prismatic tints of the great eastern window broke delicately and beautifully, and in fine contrast with the sombre Gothic roof which *hung over all*."

"Seldom, if ever, has 'the reverend face of that tall pile' beheld under 'its arched and ponderous roof' a more beautiful and noble spectacle. The eye was dazzled, and the ear delighted:

'For all that pleasing is to living ear,
Was there consorted in one harmonic.'†

Their Majesties and suite were present at each of the four performances. The Duchess of Kent and the Princess Victoria were present at the first, third, and fourth perform-

* Atlas. These particulars relate to the appearance of the Abbey on the first day.

† Morning Herald.

‡ Times.

ances; and the Princesses Sophia and Sophia of Gloucester were present at the first performance only.

Their Majesties went in state each day, with a suite of ten or eleven carriages, and military escort, from St. James's palace, through the Park, by the Horse Guards. The royal party alighted at the Poets' Corner entrance to the Abbey, at a few minutes before or after twelve o'clock each day; and they left the Abbey each day at four o'clock.

THE ORCHESTRA.

The name of every performer engaged possesses an interest on this, which would not belong to any other occasion; and it will enable the public also to form a better idea of its magnitude if we present a list of the orchestra. It is as follows:—

Conductor.—Sir George Smart.

Principal Vocal Performers.—Madame Caradori Allan, Madame Stockhausen, Miss Stephens, Mrs. W. Knyvett, Mrs. H. R. Bishop, Mrs. E. Seguin, Mrs. Seymour, Miss Betts, Miss Bruce, Miss H. Cawse, Miss Chambers, Miss Lloyd, Miss Masson, Miss Clara Novello, Miss Romer, Miss Shirreff, Miss Turner, Miss Wagstaff, Miss Woodyatt, Master Howe, Master Smith. Mr. Braham, Mr. Vaughan, Mr. Bellamy, Mr. H. Phillips, Mr. Bennett, Mr. Chapman, Mr. Goulden, Mr. Hawkins, Mr. Hobbs, Mr. Horneastle, Mr. Machin, Mr. F. Robinson, Mr. W. Robinson, Mr. J. B. Sale, Mr. Sapio, Mr. E. Seguin, Mr. Stretton, Mr. E. Taylor, and Mr. Terrail. And Mademoiselle Giulietta Grisi, for the second and third performances; Signor Rubini and Signor Zuchelli, for the second performance; Signor Ivanhoff and Signor Tamburini, for the third performance.

Organists.—First Performance—Mr. V. Novello, 1st and 2nd parts; and Mr. Attwood, 3rd part. Second Performance—Mr. H. R. Bishop, 1st part; and Mr. Turle, 2nd and 3rd parts. Third Performance—Dr. Crotch, 1st and 2nd parts; and Mr. Adams, 3rd part. Fourth Performance—Mr. W. Knyvett.

Violins.—Signor Spagnoletti, Messrs. T. Cooke, Weichsel, Mori, F. Cramer, I. Loder (Bath), Watts, C. Reeve, Wagstaff, Anderson, R. H. Baker (Aberdeen), Betts, jun., N. Binfield (Newbury), W. R. Blagrove, Dr. Camidge (York), Messrs. James Calkin, jun., W. Cramer, Cummins (Leeds), Dando, Day, Dewar (Edinburgh), Eliason, Ella, Fleischer, Gattie, Gledhill, Goodall (Shrewsbury), A. Griesbach, H. Griesbach, Gutteridge (Brighton), Guynemer, Holland, Hughes, Ireland, Jackson, J. M. Jolly, Kearns, Kemp, Long (Hull), J. Loder, jun. (Bath), Litolf, A. Mackintosh, Marshall (Oxford), Marshall (Cambridge), N. Mori, jun., Mteller (Norwich), Murray (Edinburgh), W. Musgrave, Nadaud, Newson, Nickel, Paine, Patey, Paton, Perry, Phillips, W. Phipps, G. Pigott,

Platt, Quaterman, Rawlins, Richards, Rooke, Seymour, Sibley, jun. (Portsmouth), J. Smith, F. Smith, C. Smith, Thirwall (Hull), W. Thomas, K. W. Thomas, Tolbeque, Tripp, Walker, Watkins, Westrop, P. White (Wakefield), Wilkins, Wood, and Ziuk.

Tenors.—Messrs. Mountain, Sherrington, Lyon, Moralt, Abbott, Alsept, F. Bates, W. S. Bennett, Bowden, Joseph Calkin, S. Calkin, Challoner, Chubb, Dance, Daniels, Davis, W. Dewar (Carlisle), Dorrell, Forster, Glanville, T. Goodban, jun. (Canterbury), Hardman (York), Hime (Liverpool), H. Hill, Hunter, W. Jones, Mangold (Darmstadt), Nicks, Nunn (Bury), B. Sharp (Oxford), F. Venua (Maidenhead), and Ware.

Violoncellos.—Messrs. Lindley, Crouch, Bannister, Binfield, Bonner, James Brooks, James Calkin, Gifford (Cambridge), J. H. Griesbach, Hatton, L. H. Lavenue, C. Lindley, W. Loder (Bath), Lucas, W. Phillips, Pigott, S. Piggett (Dublin), and Rousselot.

Double Basses.—Signors Dragonetti and Anfossi, Messrs. Castell, Cubitt, H. Elliston (Leamington), Flower, Griffiths, Hill, Howell, Humble, Kench, F. Packer, Severn, T. Skilern, C. Smart, A. Smith, Taylor, and Wilson.

Flutes.—Messrs. Nicholson, Card, Adams, F. Andre (Windsor), Dorus, 8ve flute, F. Hill, W. Latter, Mary (Windsor), Price, sen., 8ve flute, and Ribas.

Oboes.—Messrs. G. Cooke, Florke, Barrett, Best, Brewer, Cogging, G. Irwin, T. Ling, Malah (Windsor), Pein, Waud, Wittton.

Clarinets.—Messrs. Wilman, Powell, Bowley, Egerton, Eisert (Windsor), Hopkins, Owen, Tuckwell.

Bassoons.—Messrs. Mackintosh, Tully, Baker, Bauman, Denman, Godfrey, Johnson, Krone (Windsor), Mancor, Palmer (Windsor), Snelling, Waitzig (Windsor).

Horns.—Messrs. Platt, Rae, Arnall (Hull), G. Hardy, and H. Hardy (Windsor), Hopgood, Kielbach, Rae, Rousselot, C. Tully.

Trumpets.—Messrs. Harper, Irwin, Distin, E. Harper, J. Harper, jun., Haycraft, G. Macfarlane, and Wallis, jun.

Trombones.—Messrs. Hardy, C. Schroeder Smithies, Smithies, jun., Bean, L. Schroeder (Windsor), Albrecht, and German (Windsor).

Ophicleides.—Messrs. Hubbard and Ponder.

Serpents.—Messrs. Andre (Cheltenham) and Perry.

Side-drum.—Mr. Horton.

Drums.—Mr. Tutton.

Tower-drums.—Mr. Chipp.

THE SEMI-CHORUS.

Cantos.—Misses Birch, Brown, Cooper, Dickens, Foster, M. B. Hawes; Master Howe (Westminster Abbey), Mrs. Hunt, Master Lewis, Missresses E. Loder, Percy, G. Wood.

Altos.—Messrs. Evans, W. Jarman (Windsor), J. King, Moxley, Paddon (Exeter), Robinson, Salmon (Windsor), Spencer.

Tenors.—Messrs. Brownsmith, Duriset, J. Goss, J. Elliott, T. Harris (Windsor), Nield, Roberts, C. Taylor.

Basses.—Messrs. Andrews (Manchester), Atkins, E. Bates, Bedford, Blackbourne, Bradbury, Clark, J. French (Windsor), H. Greatorex, Hawes, Leete, Walmisley.

THE CHORUS.

Superintendent, Mr. J. T. Harris.

Cantos.—Miss Addison, Mrs. Allcroft, Misses Allen, A. Barry (Liverpool), Mrs. Barton, Misses Beardmore, Bexfield (Norwich), E. Blackwell, Blake, Boden, R. Boden, Bourke, Brandon, L. Brandon, Mrs. Brown, Byers, Misses Byers, Childe, E. Childe, Connelly, Daekin, Dalton, Deither, Dickenson, Dorrell, Drane (Norwich), Duell, Duan, M. Dunn, Mrs. Dutton (Liverpool), East, Misses Ella, E. Entwistle (Liverpool), Gooch, Mrs. Goodson, Misses G. Goodwin, Goward, Gray, Hallwood (Liverpool), Hardy, Mrs. Harris, Miss A. Harris, G. Hayward, Mrs. H. Hiles (Liverpool), Misses Hitchcock, Hopkins, L. Hopkins, Ireland, Jackson, Jackson (Liverpool), Jameson, Leach (Cheshunt), Leech and Mrs. A. Linacre (Liverpool), Misses Emma Lindley, E. Lindley, Macfarren, Mrs. Maple-son, Miss Minton, Mrs. Newcome, Miss North, Mrs. Pearce, Mrs. Penley, Miss Perry, Mrs. Pierotti, Misses Poole, Porter, and Proctor (Norwich), Mrs. Richardson (Liverpool), Miss Roberts, Miss Rogers, Mrs. Salabert, Misses Savage, H. Schofield (Rochdale), Seymour, Taylor, A. Taylor (Framlingham), Tinney, Missresses Tydeman (Framlingham), Walker, J. Walker, Miss Wallace, Mrs. Willis, Miss Yates, Masters Boardman and Buckland (St. Paul's), Charlton, Chipp, and Cooke (Chapel Royal), Coward and Cunningham (Westminster Abbey), Durnsford (Royal Academy of Music), Genge (Chapel Royal), Griffiths (St. Paul's), Harris (Windsor), Hill (Westminster Abbey), Hopkins (St. Paul's), J. Hopkins and Howse (Westminster Abbey), King, Makepeace (St. Paul's), Pendegrass (Chapel Royal), Pullen (Windsor), Ransford (Chapel Royal), Sexton (Windsor), Smith (Chapel Royal), R. Smith, Squires (Chapel Royal), Taylor, Webber (Windsor), Wilson, Woodham (St. Paul's).

Altos.—Messrs. Allardyce, W. Baker (Birmingham), H. Ball (Liverpool), Beale, Buttifant and Clare (Norwich), Coad, Corsbie (Norwich), W. Dutton (Liverpool), Eames, N. Edmondson (Armagh), J. Farmer (Nottingham), Fenn (Norwich), Fletcher (Chichester), T. Fouldes (Nottingham), J. Garbatt (Armagh), Giffin, C. Greene and W. Greene (Norwich), J. Hartley (Liverpool), H. Hayden (Coventry), Hobbs (Windsor), G. Holden (Liverpool), J. Hill (Norwich), W. Ingram (Windsor), Jenks, M. Jones, P. Kay (York), T. Knowles (Lincoln), J. Laidlaw (Liverpool), T. Lewis, J. R. Lewis, H. Ling (Cambridge),

J. Ling (Wells), Mann (Norwich), Millar, J. Moxon (Wakefield), G. Paget (Leicester), J. Pryor (Wells), G. Pyne, Rakes, Sexton (Norwich), W. Simpson (Leicester), H. Smart (Blackburn), T. Smith, W. Spark (Exeter), A. Stead (Wakefield), W. Stimpson (Durham), J. Stott (Liverpool), J. Taylor, J. Taylor (Manchester), Trip (Norwich), J. Waddington (Manchester), Wallis, J. Walker, Willis, Waring, E. Waring (Birmingham), J. Widdowess (Norwich), C. Woodward (Liverpool).

Tenors.—Messrs. Allcroft, J. Ashworth (Rochdale), W. Aspull (Nottingham), J. Barker (York), R. Best (Birmingham), Birt, G. Browne (Yarmouth), T. Brown (Durham), J. Burr (Wells), Burnett, W. Cairn (Liverpool), J. Cartledge (Manchester), J. S. Caunter (Wells), C. Cole (Exeter), S. Cooper (Manchester), Fraunce, Gear, F. Gunton (Norwich), T. Gunton (Norwich), Harcourt (Norwich), G. F. Harris, J. Hart (Hastings), Henry, Hill (Norwich), T. Holden (Liverpool), G. Hollins (Birmingham), Humphreys, T. Jones, J. Jones, W. Jones, Lane (Norwich), H. Maddock (Liverpool), T. Malone (Manchester), T. Mathews (Wakefield), J. McCune (Armagh), R. Medcalfe (Liverpool), H. R. Michelmores, W. H. Nichols, Nobbs (Norwich), Peck, P. Piper (Cambridge), Porter (Norwich), J. Prestwich (Manchester), W. Price, J. Russell (Liverpool), P. Salter (Exeter), T. Sharp (Nottingham), J. Smith (Durham), E. Stott (Liverpool), S. Tett, C. Tett, Turner, T. Warden (Leicester), Whall (Lincoln), H. Wilson (Wakefield), S. Wykes (Leicester).

Basses.—Messrs. J. Andrews (Liverpool), T. Angel (Wells), Ashton (Liverpool), J. Atkins, G. Baker (Nottingham), Baldwin, Barclay, J. Bennett (Lichfield), Berry (Norwich), G. Bind (Birmingham), T. Blundell (Liverpool), Blyth (Norwich), Branstons (Leicester), Butler, Campling (Norwich), Caulfield, J. Clouting (Eye), J. Cossens (Bristol), Creed (Norwich), A. Croft, Cupper (Norwich), Dobson (Canterbury), Edwards, Edwards (Bath), T. Ellis (York), Essex, Galli, Greaves, J. Green, W. Green, Grindrod (Rochdale), S. Grundy (Kirkby Lonsdale), A. D. Hadley (Liverpool), Hargrett (Wakefield), Hawes, jun., Holmes, Hullah, Hurlock, R. Ingham (Carlisle), J. Jackson (Wentworth), R. Jones, Kempton (Cambridge), D. W. King, T. Knowles (Wakefield), W. Laidlaw (Liverpool), J. Lee (Armagh), G. Le Jeune, Linton, Lucas, Macfaren, J. Machin (Birmingham), Mannin, T. Martin (Wells), H. Maxfield (Nottingham), Maynard, Maybrick, jun. (Liverpool), McCarthy, Mitchell (Windsor), C. Morris, J. Morris, Mudie, F. Novello, J. A. Novello, E. P. Novello, Oliphant, C. Pemberton (Liverpool), S. Povah (Manchester), Pye (Exeter), Ransford, J. Risdon (Exeter), G. Scott (Armagh), Shrivell, Skeats

(Windsor), Skelton (Hull), G. Smith, Southgate, Spiller, Sturges, Swan (Norwich), Tolkien, R. Toone (Leicester), T. P. Turner (Exeter), Watson, West, W. H. West, White, Wilson, Yarrington (Norwich).

Several interesting points of comparison are noticeable in the details of the Commemoration of 1784 and the present Festival; and have been drawn up by a Correspondent* of the *Morning Herald*; the writer having obtained his information of the Commemoration from Dr. Burney's account of that celebrated ceremony. The principal points are as follow:—

"The whole band contains about 100 more performers on this occasion than on the former; there being about 625 in 1834, whilst there were only 525 in 1784. Of instrumental performers, there are twenty-seven less this time, but 120 more voices; viz. 395 singers in 1834, and 275 in 1784; and 223 instruments at this, and 250 at the first Festival.

"Other differences observable on these two occasions arise, more or less, from the change of instrumental power and variety of instruments, which have occurred within the last fifty years. Flutes and clarionets have, in some degree, superseded the use of hautboys, which were the principal soprano wind instruments of Handel's days; and thus, at this festival, though we find fourteen fewer hautboys than in 1784, we have four more flutes and eight clarionets, none of which latter were then employed. For fifteen bassoons less in number, we have two ophicleides, two serpents, and three double basses in excess; and thus the instrumental department is kept nearly in the same proportion as before.

"But the most striking difference is in the proportion of the voices. In 1784, only fifty-eight cantos, or soprano voices, are found in Dr. Burney's list, of which forty-seven were boys, and eleven females; whilst this year we have about 145 treble singers, of whom 113 are females, and thirty-two boys only, the difference being fifty-eight trebles; besides twenty-six more counter tenors, and twenty-three more bass voices, with, however, thirteen fewer tenors. It is not our place to account for this disproportion, and we may be satisfied with admitting its good effects in performance. It may be compared to the graceful, the slender form of a Corinthian pillar, and the stouter proportions of one of the Doric order, both of which are faultless, separately considered. If I were to conjecture a reason for the greater proportion of voices used at this time, I should be disposed to consider it has arisen from the situation of the singers, which, as far as I can collect from the ground plan given in

* G. T. F.—Bromley.

Dr. Burney's account, is thrown much farther back this time, the whole of the sopranos and some of the altos being in the front of the orchestra on the first occasion, whilst a large proportion of them is now elevated to the oblique orchestral galleries. More room must this time, in consequence of this arrangement, be allotted to the instruments, as the number of these is not so great as in 1784. It is more difficult to account for the increased number of female voices at this Festival, substituted for boys, unless we attribute it to the superior attainments of ladies in sound musical education in this than in the last century, who are thus rendered much more effective performers than boys. Indeed the small number of female voices in 1784, (eleven,) would almost make it be suspected that there is some error in Dr. Burney's list.

"Subjoined is a comparative Table of the orchestra on the two occasions, which is an abstract of Dr. Burney's account of the Commemoration of Handel in 1784, and of that printed with the words of the performance for this year:—

	1834	1784		1834	1784
Violins - - - -	80	95	Cantos—		
Tenors - - - -	32	26	Females - -	113	11
Violoncellos -	18	21	Boys - - -	32	47
Double Basses -	18	15	Altos - - -	74	48
Flutes - - - -	10	6	Tenors - - -	70	83
Oboes - - - -	12	26	Basses - - -	108	84
Clarionets - -	8	-			
Bassoons - -	12	27		397	273
Horns - - - -	10	12	Italian singers		
Trumpets - -	8	12	form the		
Trombones - -	8	6	Opera - -	5	2
Ophicleides -	2	-	Instruments	233	250
Serpents - -	2	-			
Drums - - - -	3	4			
	223	250	Total - - -	625	525*

In the *Times*, it is observed that "some effects peculiar to the present performance in the Abbey, and differing, perhaps, from the expectation previously formed of it, are well worthy of remark. The volume of sound, even when the power of the orchestra was exerted to the utmost, was far less than was anticipated; the large space, the number of the audience, and the materials of the fittings-up carrying it off and absorbing it, so that it reached the ear seemingly with a force not greater than that of an ordinary concert of the first class. Another peculiarity, also quite unexpected, was, that the voices of the solo singers appeared louder and more dis-

tinct than usual, and were so far from being overpowered by the accompaniment, that the latter in several of the movements was too weak and did not sufficiently support the voice. The effect of the orchestra varied materially with the situation in which the hearer was placed, and there are some in which it was scarcely audible when playing the softer passages. In general, but particularly on the floor of the cathedral, the chorus did not come out so distinctly as it ought."

THE PERFORMANCES.

The rehearsal of the first performance took place on Friday, June 20th; and the other rehearsals were on the day previous to each performance. We shall proceed to as full an outline of the latter as our limits will allow.

First Performance, Tuesday, June 24.†

The selection consisted of the Coronation Anthem, by Handel; the whole of Haydn's *Creation*; and parts of the Oratorio of *Samson*, in which were included the song of "Total Eclipse," the chorus of "Oh, first created beam," and the celebrated "Dead March," which also belongs to, and was first composed for, the Oratorio of *Saul*.

Exactly at twelve o'clock, amidst a feeling of deep expectation, Sir George Smart, the conductor, gently raised his signal baton, for the commencement of the introductory piece, which was Handel's Coronation Anthem, composed to the following words:

"Zadok the priest and Nathan the prophet anointed Solomon king; and all the people rejoiced and said, 'God save the king, long live the king, may the king live for ever. Hallelujah. Amen.'"

In the symphony, the bows of the eighty violins moved together with such precision, that it might have been supposed the result of some most accurate piece of mechanism, set in motion by a single hand. When the chorus began, the whole of the company stood up, and remained standing till the conclusion of the piece. When it came to the passage, "God save the king, may the king live for ever," the most lively emotion was perceptible among the audience, and many ladies were with difficulty kept from fainting. Others burst into tears, from the pleasure, not the pain, of the novel sensations excited. This result seems not to have been produced by the power so much as by the number and complexity of the orchestra. The *Atlas* says the King relished this anthem, and if the writer caught the expression of his face truly, smiled playfully at the words, "Long

* There were two individuals, we understand, in this orchestra who assisted at the last performance fifty years ago—Mr. Hime, of Liverpool, who played the tenor, and Mr. Bellamy, who was then a choral boy attached to the Chapel Royal.—*Times*.

A curious circumstance is related in the *Literary Gazette*:—that four individuals from one hotel, *Micart's*, went regularly to the Abbey Festival, as they did before, though at the distance of half a century. These were Miss Pryme, Lord Mount Edgcumbe, Lord Farinham, and Mr. Pratt.

† The *Atlas* quotes a noticeable coincidence—that on Tuesday June 24, 1509, occurred the coronation of Henry VIII.; when Catherine of Arragon wore a plain robe of white, with her hair loose, and the ceremonies of her coronation were those of a virgin Queen.

live the king, may the king live for ever!" as if he entered into their spirit, and joined heartily in the constitutional doctrine they apostrophize.*

The Coronation Anthem was followed by Haydn's sacred oratorio of the *Creation*, given entire; and well did this masterly composition deserve such a mark of distinction. It is admirably fitted for an occasion like this; as the area for such a magnificent orchestra to display itself. As a piece of descriptive music, which is its general character, the *Creation* stands on the summit of the art, and it is certainly, in point of contrivance and originality, one of the greatest of Haydn's compositions. Its choruses display a peculiar mastery, and are of as distinct a character as if each had been the production of a different composer. To the minor pieces and songs of the *Creation*, the same praise will justly apply; and its beauties will be felt probably more strongly than they have ever been before, by all able to appreciate them, with such a commentary as has been afforded by the orchestra assembled on this occasion. The introduction or overture to it is for instruments only, and is meant for the "Representation of Chaos." In every part of it, Haydn's inventive power stands predominant; and as the world was formed from the rude elements, so he gradually works out the discords and disorder with which he commences into order and harmony. The opening recitative, "In the beginning God created the heavens and the earth," was chastely and effectively sung by Mr. Bellamy, the only performer at this Festival who sang at the Commemoration in 1784. Among the pieces most admired in their execution, were the short, yet brilliant, air, "Marvellous work behold amazed," by Miss Stephens, who evinced that she is still in good voice, thus reminding us of Mr. Bowles's complimentary ballad, to her—

whose look,
(Although her song be sweet,) whose look, whose
life,
Is sweeter than her song.

Mr. H. Phillips did full justice to the recitative, "Let the waters under the heavens be gathered together," and the air of "Rolling with foaming billows," in which the separation of "sea and land" is described. A passage of great beauty occurs in the song—the first effort of rivers to make themselves a passage when they descend from the mountains, and the purling of the "limpid brook" through "silent vales."

Madame Caradori sang "With verdure clad," and the recitative which precedes it, in

the plain unpretending manner which Haydn himself would have desired, and been pleased with. Not a note of her voice was lost, though scarcely the slightest apparent exertion was used in the wide area over which it had to travel; and the audience listened with hushed attention.—But, the most striking piece of music in the first part of the *Creation*, was the recitative, "In splendour bright, now rising is the sun," which was given by Mr. Braham with the finest possible effect, and was followed by "The Heavens are telling the glory of God," which is one of the most splendid choruses ever composed.

The second part opened with the recitative "Let the waters bring forth abundantly," and the air, "On mighty pens, the eagle's wings;" both which were given with a delightful sweetness of tone. The accompaniments, chiefly the wind instruments, possess great beauty; and Nicholson's flute, Cooke's oboe, and Wilman's clarinet, had a very conspicuous part in the effect. Mr. H. Phillips gave the recitative "And God created great whales," a most charming movement, very chastely, and in flowing and melodious tones. The splendid and difficult chorus,

"The Lord is great, and great his might,
His glory lasts for evermore,"

was carried through, by the band, both vocal and instrumental, with perfect success. Mr. E. Seguin, a pupil of the Royal Academy, had the important song intrusted to him, "Now heaven in fullest glory shone," and the recitative which precedes it, describing the creation of "the living creature after his kind, cattle and creeping things and beasts of the earth." The roaring of the lion, the leap of the tiger, the hum of insects, and the creeping, "with sinuous trace," of the worm, are all attempted in description in a way that lays but a light tax on the imagination. Mr. Seguin's concluding note of the recitative was given with sufficient power to be heard all over the Abbey, and showed a depth of voice very unusual even among bass singers. In the air were some splendid effects from Harper's trumpet, and some deep notes from the bassoon of the veteran Mackintosh, a worthy prototype of the "tread of the elephant."

The opening of the third part by the recitative, "In rosy mantle appears," was given with simplicity and correctness by Mr. Hobbs, who is considered by the *Spectator* to have produced "the purest and most finished style and voice." The remainder of the *Creation* passed off somewhat heavily, from want of vigour in the singing of the gentlemen of the Chapel Royal and the Cathedrals, to whom several of the recitatives were intrusted.

Selections from Handel's oratorio of *Samson* formed the third part of the performance. The most striking of these were Mr. Braham's recitative of—

* To show the contrast of critical opinion upon the choice of this anthem—the *Times* considers "nothing could have been better chosen," whilst the *Spectator* says, "nothing could have been more indecorous, more vulgar, or more distasteful," &c.

"O, loss of sight! of thee I most complain;
O, worse than beggary, old age, or chains!—
My very soul in real darkness dwells!"

It had almost a moral dignity in it, which would have suited Milton complaining of his blindness, from its simplicity and touching truth of expression. The air which follows—

"Total eclipse! no sun, no moon!
All dark amidst the blaze of noon!
O glorious light! no cheering ray
To glad my eyes with welcome day!
Why thus depriv'd thy prime decree?
Sun, moon, and stars are dark to me!"

was almost equally fine. The chorus of "O first created beam," was a worthy sequel to two such admirable productions.* Next was that sublime instrumental combination—the Dead March in Saul, which unites the simplicity and majesty of music. "The clangor of trumpets, horns, trombones, and other wind instruments, in union with the full orchestra, followed by the plaintive notes of the flutes, with the beating at distant intervals of the bass drums, form a species of excitement almost too powerful for ordinary nerves;" the tower-drums, by Mr. Chipp, resembled the distant discharge of a piece of ordnance. This piece is said to have been introduced by special desire of the King: if so, it is honourable to his Majesty's musical taste.—Miss Stephens then sang the air, "Let the bright Seraphim," accompanied by Mr. Harper—trumpet obligato; introducing a shake, the trumpet shaking in thirds at the same time, very beautifully. The grand chorus, "Let then, Celestial Concerts all unite," concluded the first day's performance.

In all, exclusive of the orchestra, there were 2,700 persons present, of whom 1,500 occupied reserved (or two guinea) seats, and 1,200 the common (or guinea) seats.

Second Performance, Thursday, June 26.

The scheme of to-day included a Coronation Anthem, by Handel; an aria, by Mozart; selections from masses, by Beethoven, Haydn, and Mozart; and Handel's sublime oratorio, *Israel in Egypt*.

The first piece, the Coronation Anthem, by Handel, beginning "The King shall rejoice in thy strength, O Lord," commenced with a chorus developing at the outset the full power of the orchestra, and leading into the semi-chorus and full chorus "Thou hast prevented him with the blessings of goodness," which was led off by the violins with a precision which made it seem as if the whole were but one instrument. In the midst of the swell in the latter part, when every instrument appeared forced to its utmost loudness, one of those pauses, so frequent in Handel's music, occurred, and the whole stopped, as if by magic. A short silence prevailed, and the concluding "Hallelujah,"

poured in by the multitude of voices, wound up the whole with the full effect required. Signor Rubini then sang his aria, "Davide Penitente," by Mozart, (its first performance in this country)—slow, and of a pathetic, supplicating character, highly beautiful. Beethoven's chorus, from *Judah*, "Glory to God—Glorify Him," was the next piece, and moved not in one great strain of subject, in which voices and instruments are contemporaneous; but, classifying the various species of voices and instruments, it made each work on independently to the same end by effects suited to the characteristics of each—sometimes in seeming opposition—again in partial, and again in general, combination. In the words "Glorify Him in the highest," from the depths of double bass to the hautboy or trumpet height—from the hoarsest vocal bass to the shrillest canto—each and all were heard at once in amazing distinctness of grandeur, being to the ear as vast pyramids of harmonious sound; in conclusion, a tremendous fugue in sympathy with the words "God is great in battle," and an "Amen," which was carried on with swell rising over swell into the very sublime of music. Miss Stephens then gave the touching recitative (from *Theodora*), "O worse than death indeed," and the song which belongs to it—

"Angels, ever bright and fair,
Take, O take me to your care:
Speed to your own courts my flight,
Clad in robes of virgin white"—

with a most delicate and just perception of their beauties, which stand in a very high rank among the productions of Handel. The audience honoured the composer and the singer alike, by the most perfect silence and hushed attention during the performance; but, at its conclusion, there was a general stir, a flutter of bonnets and books, and the strongest seeming desire to make the old sacred edifice ring with profane plaudits.† Signor Zuchelli sang a solo by Haydn. Its beginning is abrupt, and but for the general knowledge of the church, which fills up the ellipsis, is unintelligible. The passage is: "Qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram; qui sedes ad dexteram Patris, miserere nobis." The governing word, the antecedent to all these relatives, which is left out, is "Agnus Dei." The reconciliation of sense and sound is sadly wanted here. The movement in itself is fine, and besides the attraction of Zuchelli's singing, had that of a rich flowing accompaniment for the violoncello, played by Lindley in his best manner, and constituting a perfection of tone

† The respect paid to their Majesties on their entrance and departure each day, was by the company rising in silence, and not by "profane plaudits;" yet, the applause at the last Coronation was long and loud; and the character of that ceremony was surely as sacred as the late Festival.

* Times.

and tune not to be surpassed by any performer on any instrument. The chorus, "Et vitam venturi sæculi," which concluded these extracts from Haydn, is a noble specimen of composition, and the way in which the chorus was made up by the introduction of one voice after the other, until the full peal of sound was united, was admirable. The "Amen," by the solo voices at the end was also managed with great skill. Mr. H. Phillips opened the "Thanksgiving" of Sir J. Stevenson by a recitative admirably enunciated, and in the air which succeeds it was accompanied on the bassoon by Mr. Mackintosh very effectively; the tone of the instrument being so subdued and well regulated, that at a distance it had the effect of a duet for equal voices. The composition itself is, however, below mediocrity.

Perhaps the finest piece in the whole selection now came on in "Luther's Hymn,"[†] sang by Mr. Braham, accompanied by the organ and trumpet. When the singer, with all the power and just expression of his best day, burst into its bold, pathetic, and deeply impressive subject—

"Great GOD! what do I see and hear?
The end of things created!"

the whole audience rose from their seats. This impression was greatly aided by Harper's trumpet accompaniment, which, breaking in like the voice of a spirit, and, after a short speaking summons, dying away insensibly, produced indescribable intensity of feeling. By this effort, Mr. Braham has vindicated his right to the place which he has long so proudly held, as the first of our British singers in sacred music.† Middle. Grisi then sang the air, "Quoniam tu solus sanctus," by Haydn, with that simplicity of manner which always accompanies great genius; although the composition was unsuited to her powers.

Israel in Egypt occupied the whole remaining part of this day's performance. "This oratorio," observes the *Atlas* critic, "is the one work which ought to take precedence of the *Messiah*, and to be uppermost in the mind of every one who names its author. The genius of Handel has, in this most sublime and solemn work, raised an imperishable monument of its greatness." Here Handel reigns and revels in chorus. In the three noble choruses, "He spake the word," "He gave them hailstones for rain," and "He sent a thick darkness over the land," are comprehended all the forms and varieties of Handel's power. The opening of the first, "He spake the word," is bold and forcible,

* The music and words by Luther, "who enjoyed some celebrity in his day as a composer, and is said to have been so successful in adopting the notes of the music to the accent of the words, that Handel himself made a study of him in this respect."—*Times*.

† Morning Herald.

yet mysterious, and conveys that feeling of awe which the denunciation might be supposed to create in those who heard it. The remainder of it is full of bustle and contrasted effects, descriptive of the plague inflicted. In the "hailstone" chorus, the descent of the storm comes on in light touches, but increases with such rapid violence, that at length the earth seems to shake with its fury. The thunder of the drums was thrown in at this passage with stupendous effect.

Miss Clara Novello was extremely happy in the recitative, accompanied,

"Hail, holy light, offspring of Heav'n, first born;
Or hear'st thou rather, pure ethereal stream,
Whose fountain who shall tell? before the sun,
Before the heav'n's thou wert; and at the voice
Of God, as with a mantle did invest
The rising world of waters, dark and deep,
Won from the void and formless infinite."

which is also a beautiful specimen in that style of Handel's composition.

In the chorus, "He smote all the first-born of Egypt," a mild character is maintained, particularly in the second part of it, "But as for his people, he led them out like sheep:" it is full of striking beauties, melodious answering passages of the voices, and a rich movement of the band. In "He rebuked the Red Sea, and it was dried," the sudden pause in the first part had a sublime effect, and the conclusion of it still more so, where the composer represents the overwhelming force of the waters. It was of a kindred spirit, or even greater, than the finest things in Milton.‡

Few passages in these performances produced a finer effect than the chorus of "The Lord shall reign for ever and ever." The well-known solos with which it is interspersed, were allotted to Mr. Braham and Miss Stephens. Mr. Braham gave the last line of the recitative, "The children of Israel went out on dry land in the midst of the sea," with such energy and beautiful expression, as can never be forgotten by its hearers. The magnificent double chorus—

"I will sing unto the Lord, for he hath triumphed gloriously;
The horse and his rider hath he thrown into the sea."

closed, with a grand climax of effect, one of the finest musical performances that has ever been listened to, probably, since the art had existence.§ The *Atlas* critic says, "We can hardly trust ourselves to speak of 'The Lord shall reign;' it made the blood of the hearer thrill, and transported him to other worlds."

Throughout this day, the chorus covered themselves with glory, in their manner of executing Beethoven, Mozart, and the double chorus of *Israel in Egypt*. "To them in chief belongs the honour of making the Festival what it ought to be—they have contributed to render the occasion an epoch in

‡ Times.

§ Times.

our musical life—the date, as it were, of a new existence to music in England.”*

In the *Athenæum* is the following impassioned and eloquent summary of the characteristics of this stupendous work of Handel's genius:—“It is, indeed, a work for immortality: setting aside the few songs which are faded and second-rate compared with others by its mighty author—and considering the series of choruses which it contains—our admiration of this oratorio rises to a height which words are insufficient to express, and we can only rightly appreciate its excellence by remembering that it is nearly a hundred years old—written when the resources of the art were scanty and defective compared with what they are now. But poetry of mind, and grandeur of conception, are of no age or century, and they are here to be found in an unparalleled manifestation. The opening chorus is profoundly pathetic and melancholy; we hear the children of Israel mourning their bondage, but we see the Almighty arm stretched forth to maintain their cause, and its wondrous doings are told in the music with a grandeur and a triumph such as are only surpassed by the descriptions themselves in holy writ. What, for instance, can—will be ever imagined to surpass the Hailstone Chorus, the chorus of ‘Thick Darkness,’ which we can never hear without creeping awe—and those describing the passage of the Red Sea? What picture could bring before our eyes ‘the waters overwhelming the Egyptians’ more forcibly than that magnificent acclaim of many voices, accompanied, as it were, by the thunder of ocean's cataracts? We see the very scene, we behold the host engulfed, and join with all our hearts in that triumphant strain which follows, ‘The Lord is a man of war.’ Last of all, and best of all, the concluding scene, ‘The Lord shall reign for ever and ever!’ with its recitatives, broken again and again by a repetition of that stately strain of thanksgiving, has a dramatic force and a sublimity which are alone in music. We are carried back, as we listen to them, to the old days, when the Highest led his chosen people by the cloud and the fire, and when they cease, feel as if these scenes of the past were our realities, and the things and beings around us the shadows of a comfortless dream!”

Third Performance, Saturday, June 27.

This day's concert was more multifarious in scheme than either of its predecessors. It consisted of twenty-seven solos and concerted pieces, and only thirteen choruses, so that the selection was not calculated to show the excellence of the orchestra. It commenced with Haydn's “Heaven preserve our Emperor, Francis,” in three quartets for voices, each concluding with a chorus. Then followed a selection from Handel's oratorio,

• Atlas.

Judas Maccabæus: next, Latin Catholic hymns and psalms: selections from Beethoven's Oratorio, *The Mount of Olives*; and compositions by Purcell, Handel, and Haydn.

In the selection from *Judas Maccabæus*, one of the most striking pieces was the song, “O Liberty! thou choicest treasure,” in which the whole accompaniment was that of Mr. Lindley on the violoncello; his rich tone, aided by his remarkable purity of intonation, seemed to fill every part of the Abbey: and when he arrived at his cadence, into which he threw all the additional graces of his most finished execution, the audience appeared afraid to breathe, lest a note of it should be lost. Mr. Vaughan had the fine recitative spoken by the hero of the action—

“So will'd my father, now at rest,
In the eternal mansions of the blest;
'Can ye behold,' said he, 'the miseries
'In which the long-insulted Judah lies?
'Can ye behold their dire distress,
'And not, at least, attempt redress?'—
Then faintly, with expiring breath—
'Resolve, my sons, on liberty, or death!'
We come, we come, O see thy sons prepare
The rough habiliments of war!
With hearts intrepid and revengeful hands
To execute, O sire, thy dread commands.”

Mr. Vaughan's execution of it was correct but cold, and in the same tone and character of expression. No one would read these words so who felt their meaning, and a recitative sung is but an added power to common elocution. The spirited trio with double choir, “Disdainful of danger we rush on the foe,” succeeded, and was well sung, by Messrs. Terrail, Vaughan, and Bellamy, taking the first, and Messrs. Goulden, Bennett, and Sale, the second, set of responses. Mr. Chapman, by the recitative—

“Haste we, my brethren, haste we to the field;
Dependent on the Lord, our strength and shield;”
introduced the chorus, cast in Handel's best mould—

“Hear us, O Lord, on thee thy servants call,
Resolv'd on conquest, or a glorious fall.”

The character of supplication introduced into the first part of the movement, and conveyed in the alternate “Hear us!” of the voices, responded at intervals from all parts of the choir, was deeply impressive, and is finely contrasted with the ardour of a nation contending for its liberties, to the expression of which the second part of the chorus is devoted, though the supplication recurs at intervals, and always with increased effect. It was given by the choir with a force and precision worthy of the composer. The duet, “Oh, never, never, bow me down,” was well sung by Miss Clara Novello and Miss Wagstaff; the chorus to the same words came in with grand effect. Braham's recitative, “My arms! against this Gorgias will I go,” and the air, “Sound an alarm, your silver trumpets sound,” were delivered with the spirit

and strength of a great martial leader. The rush of trumpets which followed, in obedience as it were to the order, was magnificent, as was the chorus—

"We hear, we hear the pleasing dreadful call:
And follow thee to conquest;—if to fall—
For laws, religion, liberty, we fall!"—

which forms the answer of the people to the appeal of Judas. The change in the character of the movement after the word "conquest" was made with peculiar success, the choir passing at once from its greatest strength to its most subdued softness. Mrs. H. R. Bishop's recitative, "O let eternal honours crown his name," and song, "From mighty kings," was one of the most successful solo performances at the Festival. Another splendid chorus followed—

"Fall'n is the foe; so fall thy foes, O Lord,
Where warlike Judas wields his righteous sword!"—

The touch of regret which Handel seems to have thrown in at the repetition of the words "fall'n is the foe," as if to show that in a brave enemy there is always sympathy for the conquered, is a very high order of beauty, and the chorus did it justice. At the commencement of the next chorus, "See the conquering hero comes," the spectators, (especially the ladies,) turned towards the Duke of Wellington, who sat near the royal box. A beautiful military march followed, in which Handel employs, with remarkably good effect, the common fife and drums. "Sing unto God," one of the best of Handel's plain, bold choruses, concluded the first part.

In the second part, Signor Tamburini sang a motet by Mozart, with a fine bass solo, and a grand and florid chorus. Mdlle. Grisi next gave another of Mozart's motets, "Laudate Dominum," with great success, accompanied by Dr. Crotch on the organ. In a "Gloria in excelsis," by Pergolesi, two boys, Master Howe, of the Westminster Abbey choir, and Master Smith, executed the solos with great correctness and good taste. Braham's recitative, from Handel's *Jephtha*, "Deeper and deeper still," was the next piece. On such a composition, and such a performance of it, alike masterly and at the same time so well known, it would be difficult to say any thing, were it not, in fact, from that very perfection, sure in every repetition to strike the hearer with new beauties. Its true character is that of a tragic soliloquy, which Braham maintained with extreme care; and it is no hypothesis to say, that it is finer than any soliloquy delivered on the stage by our best actors, by all that effect which the voice has, when thus judiciously employed, in regard to eloquence and pathos, over common speech. The repetition of "Horrid thought!" occurring after the grand burst of emotion—

"'Tis this that racks my brain,
And pours into my breast a thousand pangs,
That lash me into madness!"—

was inimitably fine, as was the tone in which he uttered the words, "My only daughter," which follow that passage of the recitative. Many a fair eye, at the conclusion, attested the deep feeling produced by this performance. It is worthy of being remarked here, that during the many years, we can hardly say how many, in which Braham has sung this recitative in public, his superiority over all others had been so universally felt and acknowledged that no other singer has attempted it. He gave in connexion with it, "Waft her angels to the skies," in which that striking effect like the waving of wings is produced in the accompanying symphonies.*

In the selection from Beethoven's *Mount of Olives*, Madame Caradori's introductory recitative of the Seraph, "Oh, tremble mortals," and the song, "Praise the Redeemer's mercy," will stand comparison with the best executed vocal pieces of the Festival. The composition of them, as well as of the chorus which follows, or rather is blended with them, must rank, with true judges, among the most masterly efforts of modern art. We may refer, as proofs of this, to the opening of the air; to the art with which the accompaniments are interwoven, so as to assist, without overpowering, the voice; to the first coming in of the chorus; to the resumption of the air under the subdued accompaniment of the chorus; and to the winding up of the movement, which is accomplished with a perfect climax of effect. The trio which succeeds to this chorus, sung by Miss Bruce, Mr. Vaughan, and Mr. Bellamy, was only less striking because the subject did not admit of the same expansion. The Hallelujah Chorus, which finished the selections from Beethoven, formed another masterly display of the resources of modern art.

An anthem, by an old English musical classic, Henry Purcell, took the lead in the third part of this day's performance, and our first musicians are ready to confess that they were not aware of the existence of so fine a specimen of this composer.

Mrs. W. Knyvett had the recitative "Bless'd be the Lord," from Handel's *Solomon*, and the song—

"What though I trace each herb and flower
That drinks the morning dew,
Did I not own Jehovah's power,
How vain were all I knew!"—

which was correctly sung, and with just expression.

A grand episode followed, in the selection from Handel's *Joshua*, describing, in strains of a character truly epic, the fall of Jericho. It commenced by the recitative, sung by Braham, "'Tis well, six times the Lord has been obeyed," followed by a march with instruments only, in bold martial style, and concluding with the air and chorus—

"Glory to God! the strong cemented walls,
The tottering towers, the ponderous ruin falls;
The nations tremble at the dreadful sound,
Heaven thunders, tempests roar, and groans the
ground."

The "incarnatus" from Haydn's first service, was then beautifully sung by Miss Clara Novello, Mdlle. Grisi, Madame Stockhausen, Signors Ivanhoff and Tamburini, and Mr. E. Seguin. This is a most striking movement both in its melodies and harmonies.

The chorus from Handel's *Solomon*—

"From the conser curling rise
Grateful incense to the skies;
Heaven blesses David's throne,
Happy, happy Solomon,"

closed this day's performance, with a grandeur of effect wholly worthy of the Festival.*

Fourth Performance, Tuesday, July 1.

The subject of to-day was Handel's oratorio of *The Messiah*, concluding the performances of the festival, as it concluded the five days' performances of the famous Commemoration in 1784. It was then produced by command of Queen Charlotte; in like manner, it was performed on Tuesday last, at the instance of her present Majesty.

The esteem in which this epic work of sacred music is held, was, probably, never more evident than on the above occasion. The interest excited by it equalled, or rather exceeded, that on either of the previous performances. At the *rehearsal*, on Monday, little less than 3,000 persons were admitted. High premiums were paid for the tickets of every description. During Saturday, the sum paid in many instances for the rehearsal tickets for Monday was two guineas, and the regular price was a guinea and a half; for the reserved seats, ten guineas were asked and paid; and even at this enormous advance, a sufficient supply was not to be obtained. The one-guinea tickets, comparatively, were less sought after, from the immense proportion of bad seats in that class; the reserved tickets and the rehearsal tickets gave a certainty in one case and a chance in the other, by early attendance, of a good seat, and hence arose naturally the preference they obtained. Hundreds of persons presented themselves at the Abbey-doors, at the *rehearsal*, to obtain admission by payment of the original price of the rehearsal tickets, after all the tickets were presumed to be presented. This description of visitors had, of course, the worst places, generally in the space underneath the orchestra, so dark that it was impossible to follow the performance by the perusal of the printed books; and they were so placed besides, that even the orchestra itself was but imperfectly heard. All this was duly intimated to those who were patiently waiting without for this "forlorn hope" of admittance; but it abated

little, nevertheless, of their eagerness to obtain it, and many of them were heard to declare that they cared for little besides, if they could but set foot within the walls of the Abbey, and "say" that they had been present at the "great" festival. In this way, a large sum in money was taken at the entrances to the cathedral.

The doors of the Abbey, both on the day of rehearsal and performance, were thrown open at nine instead of ten o'clock, so that, at the latter hour, the seats were nearly occupied; and by twelve o'clock, the Abbey was so crowded as to leave many persons to shift for accommodation as they might at the entrances, or on the different staircases.

In like manner, the splendid appearance of the audience was increased with the interest of the performances they were assembled to hear. The venerable building was crowded on Tuesday, as on the preceding days, but with a still more brilliant and fashionable audience; indeed, nothing could surpass the striking and impressive effect of the spectacle, or the magnificence of the scene and its accessories. The Abbey, thronged by an immense multitude, comprising so much of the rank, wealth, beauty, and intelligence of the first city in the world—the unequalled band and choir, whose melodious thunder pealed through the gilded and lofty roof of that splendid temple—the stillness and solemnity of the assembly—every attribute of the scene, moral and physical, contributed to impress the mind in a way which it is easier to conceive than describe. The eye took in a gorgeous spectacle, and the ear was charmed

"With the sound

Symphonious of many instruments,"

while such vocal melody

"Before was never made,

But when of old the sons of morning sung:"

the sound seemed to proceed from one voice and instrument. Notwithstanding there was such a multiplicity of voices and instruments, nothing could be more complete than the unity of effect produced by the whole; it was as if choir and orchestra had been one huge musical machine regulated by a single spring, under the influence of the same moving power, and uttering one harmonious sound. But this almost mechanical precision was attained without any sacrifice of feeling or expression. A living and informing principle governed the mass, and breathed into it the breath of spiritual and expressive harmony.—"The effect of the finest, most solemn, and impressive music, performed with consummate skill, and under extraordinarily favourable circumstances, could not fail to be extremely successful. The audience were wrapped in the most profound attention, and from time to time exhibited the keenest sensibility and emotion at the more exciting passages of the performances. Not a sound

* Abridged from the Times.

was heard to interrupt the music, except now and then the turning over of the leaves of the *libretti*, which from their number, and in the general hush, produced a sound resembling a smart hail-shower.*

Their Majesties attended the performance in the same state as on the preceding days. They were accompanied by the Princess Augusta, the Duke of Cumberland, the Duchess of Kent, the Princess Victoria, Prince George of Cambridge, the Duke of Saxe Meiningen, and the Prince and Princess Hohenlohe. The distinguished persons present comprised a large portion of the dignitaries of the church, the heads of the law, peers, members of the House of Commons, and officers of high rank in the army and navy; and the names of nearly all the female nobility in town. The Duke of Wellington and the Lord Chancellor were present; the former sat under the royal box as on Friday, and the latter occupied a very unostentatious place in the choir gallery, over the royal box.

The performance was the *Messiah* of Handel, in its complete state, and omitting nothing of that acknowledged masterpiece of musical art. Many of our readers are, doubtless, aware that the first part of this oratorio embodies the mystery of the Nativity, the second that of the Crucifixion, and the third the Resurrection and perfected atonement. This performance, therefore, had one great advantage over its predecessors—that of presenting one uniform, grand design; in every view of it a masterpiece of human genius, in its original order, with all the light and shade of contrast, and, essentially, in its original shape. As a whole, therefore, the performance of the *Messiah* was the most perfect and complete of the Festival: many pieces had been given from Handel's works, which stand in a higher class than any portion of the *Messiah*; but this performance had the important characteristic of unity.

In the *Times*, this advantage is illustrated and enforced with excellent effect: "Few, even among the most ardent admirers of Handel, appear to have felt, to the extent that they should have done, the importance of giving his oratorios entire, with the movements in the order in which he composed them; but the truth is, that they are seldom performed in the perfect manner they should be to make the value of this arrangement felt. If they had been often executed heretofore as the *Messiah* was on Tuesday, with all the light and shade, and the contrasts presented to each other by that succession of beautiful movements and choruses, it would long ago have been established that there was scarcely less propriety in giving a song or a chorus separately from an oratorio, than there would be in giving on the stage a separate scene from a tragedy or comedy."

* *Times*.

At twelve precisely, the overture was commenced, and correctly and effectively played by the orchestra. Mr. Braham led the vocal part with the touching and melodious recitative of "Comfort ye my people," with little short of his accustomed vigour; but he warmed as he proceeded, and from the passage, "The voice of him that crieth in the wilderness," to the conclusion of the recitative, he left nothing to be desired. He gave the air, "Every valley shall be exalted," with great spirit; and the proportion of excellence throughout would not allow the critic to dwell upon occasional blemishes.

In the succeeding chorus, "And the glory of the Lord shall be revealed," Handel, then only in the commencement of his great subject, manifests a reserve of power rather than a display: the orchestra realized the intended effect of the composer, and the "boys sang with spirit and precision in its canto part."†

The vigorous recitative, "Thus saith the Lord of Hosts," was then given by Mr. Machin boldly and effectively, and was a fine prelude to the flowing, but emphatic air, "Who may abide the day of his coming?" This entire composition may be classed among Handel's masterpieces. A chorus followed, and then the recitative, "Behold a virgin shall conceive," and the air "O thou that tellest good tidings of Zion," which requires a counter-tenor or falsetto voice, and comes jubilant upon the ear, tingling with animation and sweetness combined. Mr. Hawkins, whose falsetto is of a most agreeable quality, gave these with steady voice and just intonation, but with scarcely sufficient expression. The flute accompaniments, which are thrown in by Mozart in these two pieces, had a very fine effect. In the chorus which follows, in the same words, we have a simple harmonious composition, which filled the ear with its richness. Mr. H. Phillips gave, in his best style,

"For behold darkness shall cover the earth
And great darkness the people! But the Lord
Shall arise upon thee!"

"The deep, defined, impressive tones in which he gave the first pregnant lines, compared with the more animated, hopeful style of the latter, was like the contrast of deep shade and brightest light in a fine picture—in both, nothing could be more pure than the taste of the singer."‡ His solo performance was followed by the grand chorus "For to us a child is born," the first chorus in the *Messiah*, in which Handel's genius breaks out into its full force and vigour. The grand out-burst at the words "Wonderful counsellor, the mighty God," several times repeated, is unsurpassed. Its choral thunder died away into the harmonious pastoral symphony, which introduces the recitative of the "shepherds

† Morning Herald.

‡ Morning Herald.

tending their flocks." This is, indeed, a charming instrumental composition. "If it be meant to signify the songs of the angels at the nativity, it comes on us as a very radiance of divine music, such as might have breathed upon the ears of the astonished shepherds of Nazareth, and told them that there was joy in heaven."⁶

Mrs. W. Knyvett sang the recitative, "And, lo! the Angel of the Lord," and "Suddenly there was with the Angel," in a suitable, plain, unaffected manner; and the chorus, "Glory to God," followed—a short but grand and strikingly effective movement in the execution.

Madame Caradori's air, "Rejoice greatly, O Daughter of Zion," was sung with great brilliancy. "Miss Masson's 'He shall feed his flock,' was an admirable performance, both in the style which properly belongs to this movement and its just intonation; and in the second part of the same movement, 'Come unto Him all ye that labour,' Madame Stockhausen evinced nearly the same felicity. The contrast of the alto and soprano voices of the two ladies had a most charming effect."[†]

The chorus, "His yoke is easy and his burden is light," closed the first part of the oratorio.

The second part commenced with the rich and beautiful harmonies of the chorus, "Behold the Lamb of God," followed by the melancholy air, given to Miss Masson, "He was despised and rejected of men," which was feelingly sung. The chorus which succeeds, "Surely he hath borne our griefs," is an acknowledged masterpiece, and the performance was worthy of the composition.

Miss Shirreff, (her only performance at this festival,) gave the recitative, "He was cut out of the land of the living," and the air, "But thou didst not leave his soul in hell," with such steadiness and good effect, as to make the audience regret that a more conspicuous part was not allotted to this accomplished singer.

To the end of the second part almost every piece sung was of a high style. The movement of the semi-chorus, "Lift up your heads, O ye gates," was one of exceeding spirit and noble harmony, and it ended well with the chorus "He is the King of Glory."

Miss Clara Novello sang in an appropriate, unornamented, expressive style, "How beautiful are the feet of those who bring good tidings;" and the quartet followed, "Their sound is gone out," in which Master Howe sustained the first part with great steadiness, and was well supported by Messrs. Goulden, Horncastle, and J. B. Sale.

Mr. H. Phillips had the fine bass song, "Why do the nations so furiously rage together," to which his natural powers are more

adequate than those of any public singer since Bartleman.

The Hallelujah chorus brought the second part to a close magnificently. "It would be vain to attempt to convey to our readers any notion of the amazing volume of combined harmonious sound, which the execution of this sublime chorus brought into action. It is admitted on all hands, we believe, that it has never been executed hitherto with so large a band, and with Mozart's accompaniments for wind instruments. Grand as it came from the hand of its great author, yet, it must be confessed, that these additions were as a crowning glory to it. Trumpets, when well managed, are the soul—the living principle—in a piece of instrumental composition, which aims at the highest efforts of the art. Mozart felt how much they would add to the violin and violoncello movements of Handel. The result has been always considered justificatory of his experiment, and on Tuesday it was indeed rendered triumphant. We should calculate that the trumpets, French horns, trombones, and ophicleides, (a sort of brazen serpent, the largest of bass horns, of which two were in the Abbey band), contributed one quarter to the general effect of the Hallelujah on Tuesday. The whole combination of instruments, voices—and let us not omit the drums—sent down a thunder-storm of music which was quite astounding."[‡]

In the third part, the oratorio may be said to have flagged. Miss Stephens opened it with

"I know that my Redeemer liveth,"

with infinite delicacy and pure feeling. If not one of the foremost as a musical composition, it is otherwise the most effective: and those who have heard it in a village church, will allow that neither place nor imperfect execution, such as we hear in country choirs, impair its touching truth.

Then followed the quartet, "Since by man came death," in which Miss Stephens, Sale, Hawkins, and Horncastle joined, but not with equable merit. In the recitative, "Behold I tell you a mystery," and the celebrated song, "The Trumpet shall sound," Mr. Bellamy failed in expressing the true meaning of the impressive words. Harper's obligato on the trumpet was, however, a different species of display, and well deserved a better service.

The duet, "O death where is thy sting," assigned to Messrs. Goulden and Vaughan, was also but indifferently sung. "In the chorus with which that duet unites, 'But thanks be to God,' we again renewed our acquaintance with Handel, or rather had effects, which, though they might have existed in his imagination, were probably unknown to Handel himself."[§]

Mr. E. Seguin's air, "If God be for us,"

* Morning Herald.

† Times.

‡ Morning Herald.

§ Times.

was correctly sung; and the magnificent chorus, "Worthy is the Lamb," closed the day's performance.*

* Of Handel's oratorio of the *Messiah* we find some interesting particulars in Dr. Burney's *History of Music*. In the biographies of Handel, he is said to have brought out the *Messiah* in the year 1741. This sublime composition was not, however, duly appreciated at its first representation, a circumstance which may be accounted for by the offence which its author had just given, in refusing to compose for Senesino, who had insulted him. Disgusted at its reception, Handel set out for Ireland towards the close of the same year, where it was much more successful. Dr. Burney took "considerable pains" to set his reader right upon the reception of the oratorio. He says: "In the autumn of this year, (1741,) Handel went to Ireland. I have taken considerable pains to obtain a minute and accurate account of the musical transactions of the great musician, during his residence in that kingdom; and in a particular manner tried to wipe off the national stain, of the oratorio of the *Messiah* having 'met with a cold reception' in England, previous to Handel's departure for Ireland;—a fact which I am glad to find impossible to ascertain, either by the newspapers of the times, in which all his other public performances, sacred and secular, are chronologically recorded, or by the testimony of persons still living, who remember the performance of the *Messiah* in Ireland, and of his oratorios previous to that period in England.

"Falkener's Journals, for 1741-2, have been consulted for the advertisements of Handel's performances during his residence in Dublin; and the first time anything on the subject occurs, is in the paper for December 19, 1741, when *L'Allegro, Il Penseroso, and Il Moderato*, are advertised for the 23rd. But March 27, 1742, Mr. Handel's *new, grand, sacred Oratorio, called the Messiah*, was advertised for performance on the 12th of April following. In the paper of the day after performance, it is very much praised, and the admiration of the public is expressed in the warmest terms. The *Messiah* was again announced for the 3rd of June, and in exactly the same words as before: being called *new, grand, &c.* This, it was said would be the last of Mr. Handel's performances during his stay in the kingdom.

"An Irish gentleman still living, (1789,) who was at Dublin when Handel was there, and perfectly remembers his performances, person, and manners, says, that 'he was received in that kingdom by people of the first distinction with all possible marks of esteem, as a man, and admiration as a performer and composer of the highest order.' And adds, 'the *Messiah*, I am thoroughly convinced, was performed in Dublin for the first time, and with the greatest applause. There were many noble families here, with whom Mr. Handel lived in the utmost degree of friendship and familiarity. Mrs. Vernon, a German lady, who came over with King George I., was particularly intimate with him, and at her house I had the pleasure of seeing and conversing with Mr. Handel; who, with his other excellences, was possessed of a great stock of humour; no man ever told a story with more. But it was requisite for the hearer to have a competent knowledge of at least four languages:—English, French, Italian, and German; for in his narratives he made use of them all.'"

After an absence of nine months, which had turned out most profitably both to Handel's purse and fame, he returned to London; the hostility against him had much abated, and his oratorios were constantly received at Covent Garden Theatre with the greatest approbation by overflowing audiences, the *Messiah*, in particular, increasing yearly in reputation. Subsequently to his return from Ireland, Handel applied himself wholly to the composition of sacred music.

* Mem. of the Life of Handel, 1760, p. 131.

The Princess Victoria was the most interesting object in the royal box. There is a tone of character about her that is very delightful: with the look and pleasurable expression of a child, she has a sedate aspect which is promising in one who is probably destined to fill a throne. A sweet smile sometimes played over her features, and illumined for a moment the langour they take when they are at rest. Occasionally a charming colour mounted to her cheeks, naturally wan, and flushed them with a glow of sudden delight: then it rapidly subsided, and her fair, round face, and her eyes, which have the placid beauty of the dove's, and her delicately-outlined mouth, fell into that tranquillity which seems to be her natural temperament. The Duchess of Kent and the Princess Augusta—the latter of whom paid great attention to the music, constantly beating time, although not always with precision—were the chief personages next in attraction. At the close of the performances, when the Queen rose to depart, she kissed the young princess and the duchess, both of whom cordially returned the embrace; and after sundry greetings and pleasantries, all of which took place in the presence of the vast assembly, the party broke up and retired.—*Third Day.*

HAYDN'S "CREATION,"

It is well known, was written after his visit to England, where he first became acquainted with the oratorio style of Handel;—which, in its turn, had been in some degree formed on that of our great Church writers (for then we had to boast a national school of sacred composition): but, aware that no one could venture to contend for supremacy with his illustrious countryman on his own ground, and that Handel had achieved all that simple grandeur could effect, he brought into play all those rich and varied instrumental combinations which he was the first to understand and to employ. It was produced in England in 1800, at the oratorios conducted by the Messrs. Ashley, with a degree of haste which was more extraordinary than desirable; and the errors resulting from this precipitation have not even yet been purged away. The German score was, unfortunately, accompanied by a miscalled English version, but which really was made by a German wholly ignorant of English. No matter—it served the purpose of the moment; and to this barbarous jargon, written in no language under heaven, the *Creation* has, till now, been performed. Mara, Charles Incedon, Dignum, and Denman, were the original principals. An expression of the lady, whose name is identified with Handel's finest songs, marks the effect of so novel a style of sacred music on the professors of England. "This is the first time, said Mara, "that I have accompanied a band in the performance of an oratorio."

Such was the impression that the prominent luxuriance of the instrumentation produced on this extraordinary woman. The *Creation* soon went the round of the Provincial Festivals: here the talents of Billington or Dickons, Braham and Bartleman, used to be engaged in it; and these, as regards the principal voices, were the days of its brightest lustre. Its songs and concerted pieces never were heard in such perfection in any other country or at any other time: but in London this treat was not enjoyed. The birthplace of the *Creation* in England was Covent Garden Theatre. It was accounted heresy by the disciples of the Ancient Concert school to admire it; denounced as vulgar and dramatic; and, as far as they were able, proscribed. Hence, until the present Festival, it has never been heard to advantage in London, although familiar, (as its execution has proved,) to every country chorus-singer.

Critics have been very much divided in opinion as to the merits of various parts of this oratorio: and, beyond doubt, there is frequently a levity of character which does not accord with our ideas of sacred music: but we must remember that Handel wrote his oratorios on the model of our church music, while Haydn formed his on that of his own country. Handel overwhelms with his power; Haydn captivates with his elegance. His mind was the abode of all that is graceful, symmetrical, beautiful; but he never stirs the heart like his great predecessor. Our position on Tuesday enabled us to enjoy all the richness and variety of his instrumentation: and here he towers above Handel,—who often betrays want of skill in the combination of his instruments, as well as in their individual use; Haydn never. The latter uses every instrument in the best way, and to the best advantage; and no change could be made in his score without injury. Handel disdained the employment of combined instruments; Haydn studied and courted it. For example, the score of the *Messiah* contains only six instruments—two of which are only thrice employed, and the rest generally play in unison with the voices; whereas Haydn employs twenty-two different instruments almost throughout his oratorio. One of his vulnerable points has been reckoned the attempt to describe the motions of various animals; and we have been accustomed to regard it as a step beyond the legitimate province of instrumental power: but, considering this question as one to be entirely decided by the manner in which the author's conceptions are realized, we fairly own that the performance on Tuesday satisfied us that Haydn had not passed beyond the limit which separates the sublime from the ridiculous.

We take some credit to ourselves for the performance of the *Creation* entire. This we know, that it was, at first, intended by the

managers to have indulged us only with the first act, and that the decision was reversed after our strong remonstrance on the subject. We have very little to say as to its performance; having exhausted the subject in noticing the last Norwich festival, where it was given as perfectly, and in some respects better—for Malibran was the prima donna. One thing was sufficiently evident on Tuesday morning, and every musician must have been gratified by it—that this glorious work, though driven from the concerts of London, and unknown to the fashionable world, is familiar to the weavers of Manchester, Norwich, and Leicester, and to the button-makers of Birmingham. We anticipated from such an instrumental band as we saw before us, the most finished and perfect performance of the oratorio; and we had it; but it was not a whit more perfect than the chorus-singing, and less extraordinary—for here were men gathered from all parts of the kingdom, collected from looms, factories, and forges, and meeting for the first time, yet going through the whole of this oratorio with the nicest precision. There was not a halt or an error from beginning to end. We need not go into any detailed criticism of singers and songs, of whose merits we have so often had occasion to speak. Braham maintained his long-lasting supremacy. Again we have to tell him, that an enlightened musical foreigner, who had previously only heard his theatrical singing, and who had thence put him down as a mere noisy, vulgar bawler, was equally astonished and delighted by his pure and powerful delivery of "Total eclipse." But the purest and most finished style and voice were produced by Hobbs. Madame Stockhausen sang "On mighty pens," very sweetly; but she failed in the energetic delivery which Mrs. Dickons used to impart, and which, added to all her other vocal excellences, made this song her own. Taken as a whole, the principal parts of this oratorio were feeble when compared with what we have heard—when Billington or Dickons and Bartleman were Braham's associates in it. But the instrumental and choral parts never were executed more perfectly—could the united force of their efforts have been heard.—*Spectator*.

MUSIC IN WESTMINSTER ABBEY.

HUGE, high, and solemn, sanctified by time,
And gazing skyward in the towery gloom
Of temple majesty,—another pile
Behold! in mid-air ponderously reared.
How dread a power pervadeth things this mass
Of ancient glory tells! Whereon it stands
The vacant winds did trifle, and the laugh
Of sunshine sported in bright freedom there:
It rose, and lo! there is a spirit-awe
Around it dwelling; with suspended heart
'Tis enter'd, where a cold sepulchral hush,
The holiness of its immensity,
The Heaven-like vastness of the vaulted aisles,
The faded banners and the trophied tombs,
And look of monumental melancholy,

With aching sadness overcloud the soul
Of mortals.
Echoes on echoes roll'd, and reproduce'd!
As though invisibly with rushing flame
O'erwhelm'd, the music-haunted temple sounds.
Hark! peal on peal, and burst on burst, sublime
The prelude comes, ascendeth loudly full,
And in a whirl of rapture rolls away!
But ere it died, a thousand faces shone
With ecstasy; as sunshine, in a sweep
Of gladness over hill and meadow shot,
Doth waken tints of glory from the scene,—
So drew the music, in its sweeping flow
O'er mortal features, flashes from the soul,
Bright hues, and meaning, passionately mixed.

The heaven of music! how it wafts and waves
Itself in all the poetry of sound:
Now, throbbing like a happy thing of air;
Then, dying a voluptuous death, as lost
In its own lux'ry,—now alive again
In sweetness,—wafted like a vocal cloud
Meltingly breaking,—seems the strain!

All music is the mystery of sound,
Whose soul lies sleeping in the air till roused,
And lo!—it pulses into melody!—
Deep, low, or wild, obedient to the throbs
Of instrumental magic:—on its wings
Are visions, too, of tenderness and love,
Beatitude and joy: thus, over waves
Of beauty, landscapes in their summer glow,
And the warm languish of their summer streams,
A list'ning soul is borne; while home renews
Her paradise, beneath the moonlight veil
That mantles o'er the past, till wasted tears
Gleam in the eyes of memory.—*Montgomery's Satan.*

* This and the other passages which he has ventured to mark appear to the transcriber as exquisitely descriptive of floating harmony as any passage which modern poetry can produce.—*Morning Herald.*

Original Anecdotes.

EFFECTS OF HANDEL'S MUSIC.

SOME years since, at a small concert given in Norwich, the *Messiah* was performed, and amongst the audience was a gentleman named Hardingham, upon whom music had never previously been known to make any peculiar impression: but he was, on this occasion, as the glorious oratorio proceeded, observed to become exceedingly agitated, standing upon a bench, distorting his countenance, and contorting his limbs, in a very extraordinary manner: at length, he dismounted, and with a strange expression of countenance, made his way to the orchestra, and catching up one of the candles, that there stood within his reach, he attempted with it to set fire to the room. He was seized, and conveyed home; but never to the end of his life, did the unfortunate gentleman recover his senses.

In Dr. Burney's History of the first Commemoration of Handel in Westminster Abbey, mention, we believe, is made of a man, dying of ecstasy, like Harmodius the flute-player of old: he was one of the band, and performing in the *Messiah*. The writer was told, that at the performance of the same oratorio, at the celebrated York Grand Musical Festival, a gentleman died, utterly overcome by the awfully exciting effect of such music, played by such a band!

How mysterious is our nature, when music can equally soothe madness and produce it! can almost

"Create a soul under the ribs of death,"
and yet can be attended by the most fatal consequences. M. L. B.

MOZART'S ACCOMPANIMENTS.

NOT very long since, at a music meeting at Salisbury, it was proposed to perform some of Handel's music, with Mozart's accompaniments; whereupon a dilettante, who professed himself a great admirer and judge of Handel's music, got into a passion, swore that Handel was destroyed by Mozart, and that he, for one, would not sit to hear a fine oratorio ruined by interpolations, &c. &c. The committee paid little attention to this effusion, and Handel, with Mozart's accompaniments, was accordingly announced in the bills. Our amateur, in spite of his resolution, attended the oratorio, for the purpose, perhaps, of nursing the wrath which he liberally vented upon its conclusion, abusing it in the most violent terms, and vowing, that as to people pretending to hear Handel's music, it was all nonsense, and a mere imposition, it being Mozart's only, and not a note of Handel's in it. "Sir, you mistake," said one of the committee, who with difficulty suppressed a hearty laugh at the ignorance of the sufficient judge, "we wanted Mozart's accompaniments, but, in the end, could not have them; and you have all this while, been condemning, in unmeasured terms, Handel's own compositions, without a note added to them, by any other composer whatever!"

M. L. B.

JUDGES OF HANDEL'S MUSIC.

THE above anecdote fails not to remind the writer, that she was once present at a party, where a lady of rank and education, a professed judge of Handel's music, mistook—to be sure, she had chattered like a magpie, all the time it was being played—one of Cramer's Exercises, in his Piano-forte Studies, for the Hailstone Chorus. M. L. B.

THE VALUE OF MUSIC.

A SCOTCH gentleman, an eminent amateur flutist, was one evening, at a private musical party, screwing the parts of his instrument together, when a lady ran up to him, exclaiming, "O! Mr. D., I'm so glad to see that you are going to play!" The gentleman bowed at what he presumed was an implied compliment; "for," continued the fair amateur, "I do think music is such a promoter of conversation!" M. L. B.

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